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No. 1

At the Sixth Annual Meeting of The Classical Association of the Atlantic States the Secretary was directed to prepare a pamphlet which should give, among other things, a list of the members of the Association. This pamphlet has been prepared; a copy of it has been sent or will soon be sent to every member of the Association. It contains the list of members of the Association, with addresses, as that list stood on August 1 last; a summary of the advantages of membership in the Association; the Constitution of the Association; a statement of the aims of *THE CLASSICAL WEEKLY*, a hint of the contents of Volume 5, an indication of the contents of early numbers of Volume 6, and a very few endorsements of *THE CLASSICAL WEEKLY*, selected from the great body of enthusiastic letters about the paper which have come to the Editors, entirely unsolicited, from various interested readers; and, finally, an application blank which may be used by those who seek membership in the Association.

It is hoped that this pamphlet may be of service to the members and to the Association in various ways. The list of members has never before been published. As now presented, it should be of interest to every member, partly by telling who are already members, partly by telling who yet remain without the fold, in need of the proselyting zeal of those who are already members. As was pointed out in *THE CLASSICAL WEEKLY* 5:218-219, there are at least 3,000 persons within the territory of the Association who are teachers of the Classics; not more than one in six of these is a member of the Association. The great classical Associations of the country—The Classical Association of New England, The Classical Association of the Atlantic States, The Classical Association of the Middle West and South, The American Philological Association—have all been markedly successful: yet no one of them has more than a small fraction of the membership which each ought to have in view of the enormous number of persons directly interested in the Classics because the Classics form their daily occupation. What is needed is the vigorous cooperation of the present members of each Association in a concerted effort to increase largely the membership of each. Appeal is herewith made to the members of The Classical Association of the Atlantic States for such cooperation. The Secretary will welcome the names of potential members, many or few; he will send to such persons matter relating

to the Association, copies of *THE CLASSICAL WEEKLY*, and the like; in a word, he will do all that a central office staff can do to add to the membership. Yet, after all, a personal word or a personal letter from a member will often accomplish what no circular can achieve.

The pamphlet contains also the Constitution of the Association. To one provision of the Constitution especial attention is called—that which recites that "If twenty-five or more members of a local classical Association are members also of The Classical Association of the Atlantic States, a rebate of fifty cents on the annual dues to The Classical Association of the Atlantic States shall be payable to the treasury of the local Classical Association". I can think of no good reason why this provision of the Constitution should not become operative at many points. At New York City, Albany, Syracuse, Rochester, Princeton, Philadelphia, Pittsburgh, Baltimore, and in the District of Columbia, surely, it should be possible to establish and maintain strong Classical Associations, twenty-five or more of whose members shall be members also of The Classical Association of the Atlantic States. The New York Latin Club has abundantly demonstrated what is possible in this direction. For twelve years this Association has maintained a vigorous existence. It holds three luncheons a year, at each of which a paper is read and discussed. The programme for the year is completed before the end of October and a circular is issued, in the joint names and in the joint interests of The New York Latin Club and The Classical Association of the Atlantic States, giving the programme for the year, rates for joint membership in the two Associations, and the special rates for *The Classical Journal* and *Classical Philology* available to members of The Classical Association of the Atlantic States. The issuance of this circular has uniformly been of profit to both Associations. A strong Classical Association has existed for many years at Philadelphia; this now has, I believe, twenty-five members who are members also of The Classical Association of the Atlantic States. There are Classical Associations also at Syracuse, Pittsburgh, Washington and Albany, but none comes under the provisions of the Constitution quoted above; each might readily do so during the current year.

I venture to hope, then, that the pamphlet under discussion will be to the members a call to active

service on behalf of the Association. We have now over 500 members, and over 500 subscribers; before April 30 next we ought to have 750 members, and 750 subscribers. In this connection I venture to urge upon the present members prompt payment of dues for the current year, which began on May 1 last, and prompt notice to the Secretary of change of address. The management of the business of the Association and of *THE CLASSICAL WEEKLY* requires much labor and much money; the labor can be greatly reduced and the possession of the needed funds guaranteed if the members will give fair heed to the suggestion in the preceding sentence.

The members of the Association are reminded that the special rates for *The Classical Journal* and *Classical Philology*, allowed by the University of Chicago Press to them if they subscribe through the Secretary-Treasurer of the Association, are available again for the new volume of *The Classical Journal*, which will begin in October, and for the volume of *Classical Philology* which will begin in January next. Members desiring to take advantage of these offers should communicate at once with the Secretary-Treasurer, making remittance (\$1.00 for *The Classical Journal*, \$1.67 for *Classical Philology*). Last year some members who delayed sending in their subscriptions found it impossible to secure copies of the early numbers of the volumes.

C. K.

### OEDIPUS REX AS THE IDEAL TRAGIC HERO OF ARISTOTLE<sup>1</sup>

If we give ourselves up to a full sympathy with the hero, there is no question that the Oedipus Rex fulfils the function of a tragedy, and arouses fear and pity in the highest degree. But the modern reader, coming to the classic drama not entirely for the purpose of enjoyment, will not always surrender himself to the emotional effect. He is apt to worry about Greek 'fatalism' and the justice of the downfall of Oedipus, and, finding no satisfactory solution for these intellectual difficulties, loses half the pleasure that the drama was intended to produce. Perhaps we trouble ourselves too much concerning the Greek notions of fate in human life. We are inclined to regard them with a lively anti-

quarian interest, as if they were something remote and peculiar; yet in reality the essential difference between these notions and the more familiar ideas of a later time is so slight that it need not concern the naive and sympathetic reader. After all, the fundamental aim of the poet is not to teach us about these matters, but to construct a tragedy which shall completely fulfil its proper function. Nevertheless, for the student of literature who feels bound to solve the two-fold problem, 'How is the tragedy of Oedipus to be reconciled with a rational conception of life?' and 'How does Oedipus himself comply with the Aristotelian requirements for a tragic hero?', there is a simple answer in the ethical teaching of the great philosopher in whose eyes the Oedipus Rex appears to have been well-nigh a perfect tragedy. In other words, let us compare the ideal of the Ethics with the ideal of the Poetics.

Aristotle finds the end of human endeavor to be happiness, that is, an unhampered activity of the soul in accordance with true reason, throughout a complete lifetime. This happiness, as Aristotle discovered by careful observation during the length of his thoughtful life, does not result principally from the gifts of fortune, but rather from a steady and comprehensive intellectual vision which views life steadily and distinguishes in every action the result to be attained. By the light of this vision the wise man preserves a just balance among his natural impulses, and firmly and consistently directs his will and emotions toward the supreme end which reason approves. He has, therefore, an inward happiness which cannot be shaken save by great and numerous outward calamities, and, moreover, he attains an adequate external prosperity, since, other things being equal, the most sensible people are the most successful, and misfortune is due, in large measure, to lack of knowledge or lack of prudence. Even if he is crushed beneath an overwhelming catastrophe from without, the ideal character of the Ethics is not an object of fear and pity, for 'the truly good and sensible man bears all the chances of life with decorum, and always does what is noblest in the circumstances, as a good general uses the forces at his command to the best advantage in war'.

Such is the ideal character, the man who is best fitted to attain happiness in the world of men. On the other hand, the tragic hero is a man who fails to attain happiness, and fails in such a way that his career excites, not blame, but fear and pity in the highest degree. In the Poetics, he is described as not eminently good and just, not completely under the guidance of true reason, but as falling through some great error or flaw of character, rather than through vice or depravity. Moreover, in order that his downfall may be as striking as possible, he must be, as was Oedipus, of an illustrious family, highly renowned, and prosperous.

<sup>1</sup> This paper Miss Barstow prepared when she was a Sophomore at Cornell University (1909-1910). In *Harvard Studies*, Volume 23 (1912), 71-127, Dr. Chandler Rathfon Post, under the title *The Dramatic Art of Sophocles*, discusses "the distinctive quality of Sophocles as a dramatist . . . his stress upon delineation of character". On page 77 Dr. Post says, "But with Sophocles it was a foregone conclusion that the interest should be centered upon psychological analysis". On pages 81 ff. Dr. Post argues that "First and foremost, in his delineation of the protagonist, he [Sophocles] lays emphasis upon the strength of the human will. From the very beginning the principal character is marked by an iron will centered upon a definite object; and the drama, according to Sophocles, consists to a certain extent of a series of tests, arranged in climactic order, to which the will is subjected, and over all of which it rises triumphant". On page 83 he illustrates this dictum by a brief discussion of the Oedipus Rex. The whole paper is well worthy of careful study.

C. K.

When we analyze the character of Oedipus, we discover that, in spite of much natural greatness of soul, he is, in one vital respect, the exact antithesis of Aristotle's ideal man. He has no clear vision which enables him to examine every side of a matter with unclouded eyes, and to see all things in due perspective; nor has he a calm wisdom which is always master of his passions. Oedipus can see but one side of a matter—too often he sees that wrongly—and it is his fashion immediately to act upon such half-knowledge, at the dictates, not of his reason at all, but of the first feeling which happens to come uppermost. His is no deliberate vice, no choice of a wrong purpose. His purposes are good. His emotions, his thoughts, even his errors, have an ardent generosity which stirs our deepest sympathy. But his nature is plainly imperfect, as Aristotle says the nature of a tragic hero should be, and from the beginning he was not likely to attain perfect happiness.

When the drama opens, the thoughtless energy of Oedipus has already harnessed him to the 'yoke of Fate unbending'. Once at a feast in Corinth, a man heated with wine had taunted him with not being the true son of Polybus. These idle words of a man in his cups so affected the excitable nature of Oedipus that he, characteristically, could think of nothing else. Day and night the saying rankled in his heart. At last, too energetic to remain in the ignorance which might have been his safety, he eagerly hastened to the sacred oracle at Delphi to learn the truth. The only response he heard was the prophecy that he should kill his father and marry his mother. Absorbed in this new suggestion, he failed to consider its bearing upon his question, and, wholly forgetting his former suspicion, he determined never to return to Corinth where his supposed father and mother dwelt, and hurried off in the direction of Thebes. Thus his disposition to act without thinking started him headlong on the way to ruin. At a place where three roads met, all unawares he encountered his real father, Laius, King of Thebes. When the old man insolently accosted him, Oedipus, with his usual misguided promptness, knocked him from the chariot, and slew all but one of his attendants. Thus, by an unreasonable act of passion, Oedipus fulfilled the first part of his prophetic destiny.

But in the crisis in which he found the city of Thebes, his energy and directness served him well. By the flashing quickness of thought and imagination which, when blinded by some egoistic passion, so often hurried him to wrong conclusions, he guessed the riddle of the Sphinx. Then he married the widowed queen, seized the reins of government, and generously did his best to bring peace and prosperity back to the troubled land. In this way he was raised, by the very qualities that ultimately wrought his ruin, to the height from which he fell.

And yet, admirable as these performances were, he displayed in them none of the wisdom with which Aristotle endows his happy man. A thoughtful person, one who acted in accordance with true reason, and not merely with generous impulse, might have put two and two together. Adding the fact that he had killed a man to the Delphic prophecy and the old suspicion concerning his birth, he might have arrived at the truth which would have guided the rest of his life aright. But it never was the habit of Oedipus to do more thinking than seemed necessary to the particular action upon which all the power of his impetuous nature was concentrated. His lack of the 'intellectual virtues' of Aristotle is only paralleled by his inability to keep the 'mean' in the 'moral virtues'.

Between his accession to the throne of Thebes and the opening of the drama there intervened a long period of time in which Oedipus had prospered, and, as it seemed to the Chorus, had been quite happy. The play of Sophocles is concerned with the complication of the rash hero's mistakes; this complication, which is suddenly untangled by the words of the old Herdsman, forms the last chapter in the tragic career of Oedipus. In the first scene the land is blasted by a great dearth. Old men, young men, and children have come as suppliants to the king, seeking deliverance from this great evil. Oedipus appears, generous, high-minded, and prompt to act, as ever. When Creon brings the message of Apollo, that the slayer of Laius must be cast out of the land, he immediately invokes a mighty curse upon the murderer, and we thrill with pity and fear as we see the noble king calling down upon his own head a doom so terrible. His unthinking haste furnishes the first thread in the complication which the dramatist so closely weaves. Teiresias enters. When Oedipus has forced from his unwilling lips the dreadful words, 'Thou art the accursed defiler of the land', he forgets everything else in his anger at what he deems a taunt of the old prophet, and entangles a second thread of misunderstanding with the first. Still a third is added a moment later, when he indignantly accuses Creon of bribing Teiresias to speak those words. In his conversation with Jocasta the tendency of Oedipus to jump at conclusions does for one moment show him half the truth. He is possessed with the fear that it was he who killed Laius, but here again he can think of only one thing at a time, and, again absorbed in a new thought, he forgets his wife's mention of a child of Laius, forgets the old story concerning his birth, and misses the truth.

Then comes the message from Corinth. After his first joy in learning that his supposed father did not die by his hand, Oedipus loses all remembrance of the oracle concerning his birth, and all fear concerning the death of Laius, in a new interest and a new fear—the fear that he may be base-born. Eagerly



following up the latest train of thought, he at last comes upon the truth in a form which even he can grasp at once, and, in his agony at that vision, to which for the first time in his life he has now attained, he cries out: 'Oh, Oh! All brought to pass—all true! Thou light, may I now look my last upon thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood'. In a final act of mad energy, he puts out the eyes which could not see, and demands the execution upon himself of the doom which he alone had decreed. In the representation of Sophocles, this is the end of a great-souled man, endowed with all the gifts of nature, but heedless of the true reason in accordance with which the magnanimous man of Aristotle finds his way to perfect virtue or happiness.

Perhaps we are not entirely reconciled to the fate of Oedipus. Perhaps the downfall of a tragic hero never wholly satisfies the individual reader's sense of justice, for the poet, by the necessity of his art, is bound to make the particular embodiment of a universal truth as terrible and as pitiful as he can. Surely this result is attained in the *Oedipus Rex*. Every sympathetic reader will agree with Aristotle that, 'even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place'. Whatever 'fatalism' there may be in the drama—in the oracles, for instance, and in the performance of the prophesied crimes by Oedipus in ignorance of circumstances—directly increases the tragic effect. Aristotle himself mentions crimes committed in ignorance of particulars as deeds which especially arouse pity. The oracles, such a source of trouble to those who muddle their heads with Greek 'fatalism', have a threefold function. They have a large share in the dramatic irony for which *Oedipus Rex* is so famous, and which is a powerful instrument for arousing tragic fear. They serve as a stimulus to set the hero's own nature in motion without determining whether the direction of the motion shall be right or wrong. And lastly, they point out in clear and impressive language the course of the story. Shakespeare in *Macbeth* and *Hamlet* introduces less simple and probable forms of the supernatural, for similar purposes. The oracles of Sophocles, like the ghosts and witches of Shakespeare, are but necessary means for attaining an end. The representation of their effect upon the action of the characters is not the end of the drama, and must not be so regarded. They embody the final teaching of the poet as little as the words of particular dramatic characters, in particular circumstances, express the poet's own unbiased thought and feeling.

The central conception of the *Oedipus Rex* is plainly no more fatalistic than the philosophy of Aristotle. If any reader finds the doctrine hard, he may remember that Sophocles himself completed

it somewhat as the Christian Church completed Aristotle, and, in the representation of the death of Oedipus at Colonus, crowned the law with grace. Nevertheless, for the understanding not only of Sophocles, but of the great 'master of those who know' the laws of life and art, it seems important to recognize the relation between these two ideal conceptions—the magnanimous man of the *Ethics*, ideal for life, the tragic hero of the *Poetics*, ideal for death. According to Aristotle, the man who attains perfect happiness in the world is the wise man who sees in all their aspects the facts or the forces with which he is dealing, and can balance and direct his own impulses in accordance with reason. In the *Oedipus Rex* Sophocles had already shown the reverse. The man who sees but one side of a matter, and straightway, driven on by his uncontrolled emotions, acts in accordance with that imperfect vision, meets a fate most pitiful and terrible, in accordance with the great laws which the gods have made.

This philosophy of Aristotle and Sophocles is clearly expressed in the drama itself. 'May destiny still find me', sings the Chorus, 'winning the praise of reverent purity in all words and deeds sanctioned by those laws of range sublime, called into life throughout the high, clear heaven, whose father is Olympus alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep: the god is mighty in them and grows not old'.

MARJORIE BARSTOW.

## REVIEWS

Horace, *The Epistles*. Edited, with Introduction and Notes, by Edward P. Morris. New York: American Book Company (1911). Pp. 239. Price (with *Satires*) \$1.25.

In 1909 Professor Morris published an edition of Horace's *Satires* (reviewed in *THE CLASSICAL WEEKLY* 3.229); he now edits the *Epistles*, and the two are issued in a single volume. In conformity with the plan adopted for other books in the same series the notes accompany the text—one can hardly say that they are at the foot of the page, for almost always they occupy at least half of the available space. By this I do not mean to imply that they are too full; on the contrary it is obvious that the editor has endeavored to be succinct and to present only that which is of direct value to the student. The recent edition of Kiessling, revised by Heinze (1908), shows how much more voluminous a commentary on the *Epistles* may be and still avoid, for the most part, the seductive by-paths of irrelevant pedantry.

The text of these poems does not present many difficulties; originality on the part of the editor is here hardly possible. Perhaps we can detect in Professor Morris a tendency to adopt even more of

Bentley's brilliant conjectures than other editors have been willing to accept. For example, in 1. 2. 5 we find *detinet*; in 1. 15. 13 *equis*; in 1. 17. 43 *sua*; in 2. 2. 212 *levat*; in 2. 3. 423 *artis*. Some of these, to be sure, are found in certain of the manuscripts, and the last two are also printed in Kiessling-Heinze. Other readings in preferring which Professor Morris differs from most editors are 1. 5. 16 *designat* (*dissignat*); 1. 18. 111 *donat* (*ponit*); 2. 1. 69 *delendaque* (*delendave*); 2. 2. 16 *laedat* (*laedit*); 2. 3. 339 *volet* (*velit*); 2. 2. 355 *et citharoedus* (*ut citharoedus*); 2. 3. 450 *nec* (*non*). With Bentley, in 2. 3 Professor Morris puts verse 45 after 46; in 2. 1 he follows Lachmann in placing verse 101 after 107.

The introduction, although limited to about seven pages, is well-written, and abounds in stimulating suggestions. Horace's development of the Alcaic stanza, as seen for instance in the group of patriotic odes at the beginning of the Third Book, is compared to his adaptation of the Lucilian satire. The origin of the poetic epistle as a literary form is treated tentatively, for the facts do not warrant dogmatic statement. An interesting note at this point is to the effect that "no distinct line can be seen between the manner in which Lucretius addresses Memmius at intervals in the *De Rerum Natura* and the occasional address to the Pisones in the *Ars Poetica*". Especially admirable is the exposition of the artistic problem which Horace had to face in constructing the Epistles: the fusing of the personal and the impersonal, that is, the introduction into the framework of a letter addressed to an individual of subject-matter which should attract and edify the general reader. In the First Book, the main theme of which is philosophy, Horace solved this problem in various ways; in the Second, which is devoted to literary criticism, he abandons to a large extent the attitude of sympathetic friend writing advice and suggestion of a partially private nature, and ascends the cathedra, to speak with authority to the literary public of Rome as the recognized dean of Latin letters.

Professor Morris analyzes Horace's dicta of the Second Book into three elements, first, the traditional literary history together with the conventional principles of rhetoric, which he considers of comparatively little significance and vitality; secondly, the tendencies of contemporary literature; and thirdly, the personal judgments of Horace himself, based upon his own experience. Professor Morris is inclined to over-value the last two of these at the expense of the first. No one, however, would dispute that so great a poet as Horace, and especially one so conscious of the ways and means of his art, is an excellent guide and teacher. But although we readily admit the main contention of the statement that "for the work of the critic he was all the

better qualified because his own work was not inspired, but was the result of a conscious process", yet are conscious art and inspiration mutually exclusive, and can a poet be so great as the ages have proved Horace without being gifted with inspiration, even though it be not of the fire-and-flame, Catullan variety?

Preceding each epistle is a special introduction, giving the circumstances under which the poem was written, various facts or conjectures about the person to whom it is addressed, and finally a fairly elaborate paraphrase of its contents. I cannot see the need or advisability of such a paraphrase; instead of allowing the thought to flash directly from the Latin to the student's consciousness, the summary furnishes him certain initial ideas to which he clings as to a crutch. Consequently through the removal of the stimulus afforded by the difficulty of tackling new Latin his interest is deadened—the bloom is off the peach. It would be better to furnish at the beginning merely the necessary data regarding the time of writing and the person addressed, and then to append an outline of the thought, as brief and as clear-cut as possible, at the very end. Aside from these paraphrases, the introductions are excellent; the conclusions drawn by Professor Morris concerning the contents are both sane and well-presented; if at times we are irritated by a confusion of thought, by needless repetitions, by inconsistencies, by blurred outlines, the culprit is Horace himself, who, in his endeavor to produce apparently unstudied disquisitions on life and learning, has deliberately cast aside rigid unity and systematic development of thought; and yet it is to this very free and easy method of literary progression that the author owes many of his happiest effects. It is, accordingly, by no means easy to give the gist of certain of the Epistles in a few words.

The notes are adapted to the students for whom this edition is intended; they are clear, brief, and to the point. Grammatical peculiarities are not over-emphasized; the number of cross-references is comparatively small. In only a few instances does the interpretation seem faulty. For example, in 1. 6. 7 it seems better to take *ludicra* as accusative, as appositive to *plausus* and *dona*, than to make it an appositional genitive. In 2. 3. 11 Professor Morris explains *vicissim* as "we poets expect it from painters, and we also grant it to them", but the contrast is rather between artists (both painters and poets) and critics; as Acron says, "*petimus quasi poetae, damus quasi critici*", that is, artists demand certain licenses and they in turn, when judging the works of others, grant similar privileges. In 2. 3. 163 Professor Morris does not connect *flecti* with *cereus*, contrary to the custom of most editors. The comment on 2. 1. 31,

*nil intra est oleam, nil extra est in nuce duri,*

"The same kind of argument from analogy would prove that as a nut is hard outside and soft inside so an olive must be the same", is somewhat misleading because the statement is incomplete. The Latin is very concise, but the thought is as follows: the reasoning described in the preceding verses is defective and would lead to absurdities; just as if, because both the olive and the nut grow on trees, we should infer the structure of either one from that of the other, if we were to say, that is, that the olive like the nut must be soft within, or, starting with the olive, to conclude that the exterior of the nut must be soft.

The notes to 2. 2 and 2. 3 (*Ars Poetica*) should be more comprehensive, in so far as they deal with the origins and the development of Greek and Latin literature. Here is an opportunity to give the student a systematic view of the literary history of Greece and Rome; not only the traditional accounts should be considered, but the established results of modern investigation in this field should at least be referred to. The place of the *Ars Poetica* in the history of literary criticism of Europe should be stated, and appreciations of it by some of the best authorities given. I believe that in handling these last two epistles Professor Morris has not made the most of the opportunities afforded by his valuable subject-matter.

The book is attractive in appearance and well-printed; the only errors that I have noticed are the omission of the period at the end of verse 54 of 2. 1 and *titigisse* for *tetigisse* in 2. 3. 455.

HAROLD L. CLEASBY.

SYRACUSE UNIVERSITY.

Greece in Evolution. London: T. Fisher Unwin (1909).

Greek Immigration to the United States. By Henry Pratt Fairchild. New Haven: Yale University Press.

One of the marked characteristics of classical study during the present generation is the widening of the field so as to include, beside the periods of bloom and perfection of literature and art, as for instance the ages of Pericles and Augustus, the study of the peoples dwelling on Hellenic and on Italic soil in prehistoric times. The mutual influence of Greece and Rome upon each other must also be considered, if we would understand the complex origin of European peoples during their formative period in medieval times.

Furthermore, the power to appreciate and to make clear to others the classical elements permanently embedded in our modern life should be a most effective weapon in the hands of classical teachers in convincing the public of the importance of the study of Latin and Greek in our schools and colleges.

As the study of modern Greek and Italian throws

light on the ancient tongues, so a knowledge of the people dwelling in classic lands and inheriting classic traditions must help us to a better understanding of the character of the old Greeks and Romans.

Two books have recently appeared which treat of the modern Greek people from extremely different points of view.

One volume, entitled *Greece in Evolution*, consists of a collection of studies prepared under the auspices of the French League for the Defence of Hellenism, translated from the French, with a preface by Sir Charles Dilke.

In a series of essays marked by lucidity, learning, justice and enthusiasm, the several writers present, in an indirect way, a strong case in favor of the territorial claims of Greece and of the peaceful adjustment of vexed political questions between Turkey and Greece, questions which could have been settled years ago but for the selfishness and the timidity of the Great Powers.

A bare citation of the contents of the book for the purpose of increasing the interest of classical teachers in the Hellenic cause is all that can here be attempted.

Chapter 1: Why we love Greece, by Theophile Homolle. This is an introduction to the book containing the confession of faith of these French 'Philhellenes' in the generous cause which they one and all are advocating. "We love the Greece of antiquity from gratitude—the gratitude due to one who has educated humanity; and we love the Greece of to-day, with all the hope of which we are capable, as the elected heiress of the Greece of old". These words form the keynote in the enthusiastic and illuminating description of the progress of Greece during the last twenty-five years as seen by the eyes of one possessing keen insight into the intellectual work of ancient Greece, and an ardent sympathy with the national aspirations of the Greece of to-day.

Chapter 2: The Greek Church and Hellenism, by Charles Diehl. The services of the Orthodox Church in the cause of Christianity and of nationalism here set forth enables us better to understand the very strong hold which their national religion has on the hearts of the people.

Chapters 3 and 5 show the prevalence of the spirit of Hellenism in Turkish Asia and in Macedonia and furnish a strong argument for the future restoration to the kingdom of Greece of certain regions now forming a part of the Turkish Empire.

In Chapter 4, *Picturesque Greece*, the writer, Gustave Fougères, attempts the well-nigh impossible task of painting for us in words the scenery of sea and mountain, romantic ruins and historic sites, all bathed in the translucent atmosphere of Greece.

Chapters 7 and 9 tell us of the economic progress at home and abroad and predict the important rôle



which Greece is destined to play in helping on the political regeneration of the near East, provided her people can hold in check the spirit of undisciplined individualism and an excess of party strife which so frequently retards its best progress.

After a brief survey of a few of the heroic events of the War of Independence, and an essay on the poet Solomos, so representative of the national spirit, we come to the tenth and last chapter, entitled, *Greece Re-discovered by the Greeks*, by Theodore Reinach. This is mainly a detailed review of the honorable work done by Greek archaeologists in excavating, preserving, and publishing to the world the monuments and records of the past.

One can not read these monographs without catching something of the spirit of enthusiasm for the Greece of old and for the efforts being made in the modern kingdom to play a worthy part among the peoples of Europe.

Greek history did not stop with the Roman conquest, or with the fall of Constantinople, and the recent progress of Hellenism is in many respects a continuation of the life of ancient Greece.

The Greeks are ever with us, and the volume entitled *Greek Immigration to the United States*, by Henry Pratt Fairchild, is an important sociological study, based on thorough investigations both in Greece and in this country. It is a handsome book of 288 pages and sixteen illustrations, published under the auspices of the Department of Anthropology in Yale University.

From the point of view of the relation of the modern to the ancient Greeks the reader will perhaps find Part 1 the most interesting, since it treats of the conditions and sources of immigration. The chapters on national character, religion, and language give a summary of various conflicting opinions as to the racial and linguistic connection of the present and ancient inhabitants of Greece. The author enlivens the discussion by numerous pertinent illustrations and comments derived from his personal study of the people and their surroundings.

Part 2 gives a statistical review of the number of Greeks now in the United States, their character and occupations, a description of their principal colonies, and their economic and social condition. This is a valuable study of the race problem, and we no longer have to go abroad to become acquainted with masses of foreign peoples preserving their languages and national characteristics intact.

Part 3 discusses the effect on the immigrant, the effect on the United States, and the effect on Greece. The author concludes that the congested life of the Greeks in large communities in unwholesome and unhygienic conditions, so different from the more natural life at home, will not tend to make them a great acquisition; but that where they can associate

more with Americans, especially in rural districts, and learn our ways, their natural good qualities will develop and improve. We should take an active interest in the foreign peoples in our midst and not expect the assimilating power of our free institutions to transform them into good American citizens with no efforts on our part.

The study of the classical languages, of the civilization of Greece and Rome, should have a broadening effect upon our mental outlook and upon our sympathies, not isolating us from the pulsing stream of modern life, but impelling us to take an active part in helping to solve the serious political and social problems which confront us, particularly perhaps in relation to the Greeks and Italians in our midst.

H. S. SCRIBNER.

UNIVERSITY OF PITTSBURGH.

#### CARMEN STUDIOSAE IUVENTUTIS

Nos dum pila ludimus,  
victi seu victores,  
vel in circo currimus,  
rapidi cursores,  
vel in turba tollimus  
consonos clamores,  
tum non tanti facimus  
nostros professores.

Sed si scamna premimus  
multos per sudores,  
et cum cura volvimus  
improbos labores,  
et in ore sentimus  
surgere rubores,  
magis iam suspicimus  
nostros professores.

Tum in examinibus  
quanti sunt horrores!  
Paenitet nos penitus  
non mutasse mores.  
Inter nos aspicimus  
vultuum pallores,  
et timemus funditus  
nostros professores.

Sed si perreptavimus  
tantos hos terrores,  
hilares resurgimus  
ut ex imbre flores.  
Alacres requirimus  
veteres amores,  
nec iam tanti facimus  
nostros professores.

WILLIAM HAMILTON KIRK.

RUTGERS COLLEGE.

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